



ROYAL ACADEMY OF MUSIC

MARYLEBONE ROAD · LONDON · NW1

## BULLETIN

No. 6, SPRING TERM 1971



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REVIEW WEEK - 15th March to 19th March 1971

(DH = Duke's Hall; LH = Lecture Hall; T = Theatre)

MONDAY

11.30 - LH

'How a Symphony Orchestra is run' (Harold Lawrence)

Mr Lawrence, who is General Manager of the London Symphony Orchestra, will describe some of the complexities of administering an international symphony orchestra with one of the busiest schedules in the world. His lecture should be of interest to all who are proposing to make a career as orchestral players, since he will be dealing with many of the practical conditions of service which will be encountered by those entering the orchestral profession.

2.30 - LH

'Sound Alive: the qualities of music on gramophone records' (John Crabbe)

Mr Crabbe, Editor of 'HI FI NEWS', has done a great deal of investigation into recorded sound and will describe the conclusions that he has arrived at and give brief illustrations. With the quality of sound reaching audiences becoming more and more dependent on techniques of recording and reproduction the means by which these techniques are achieved is of immediate importance to all performers.

TUESDAY

11.30 - DH

Student Workshop on Mediaeval and Renaissance Music (David Munrow)

2.30 - LH

'Learning Conducting - For All' (Imogen Holst)

Imogen Holst is famous for her capacity to extract the maximum from any group of singers and players which she conducts. She will be giving advice on conducting to everyone likely to have to undertake it at some time or another, which means virtually all intending professional musicians.

WEDNESDAY

11.30 - LH

'The Art of the American Popular Singer' (Henry Pleasants)

Henry Pleasants, for ten years Central European music correspondent of the 'New York Times', and at present music critic of the 'International Herald



## WEDNESDAY (continued)

Tribune' and London Editor of 'Stereo Review' will be speaking about the background of American popular music and its relation to present-day trends both in jazz and 'classical' music, a medium in which he is well qualified having covered such artists as Ray Charles, Leonard Bernstein and the New York Philharmonic, the Dave Brubeck-Gerry Mulligan Quartet, Aretha Franklin, Johnny Cash, Andy Williams and Henry Mancini, the London debut of Montserrat Caballé. His books include 'The Agony of Modern Music', 'The Great Singers' and more recently 'Serious Music- And All That Jazz!'.  
Mr. Lawrence, who is General Manager of the London Symphony Orchestra, will describe some of the complexities of administering an international symphony orchestra with one of the busiest schedules in the world. His lecture should interest to all who are aspiring to make a career of orchestral players, since he will be dealing with many of the practical problems encountered by those entering the orchestral profession.

2.00

Jazz Study Group (John Dankworth)

5.00 - DH

Manson Ensemble

The programme will include works by Stravinsky ('The Soldiers's Tale'), Varese and Chagrin.

## THURSDAY

11.00 - LH

Poetry and Music (Ursula Vaughan Williams)

Mrs Vaughan Williams will present a programme centred round Ralph Vaughan Williams's letters and choice of poetry for songs and choral works. Gabriel Woolf and John Westbrook, both of whom are widely known on BBC sound radio and television, will read extracts from letters and texts set by Vaughan Williams. Lindsay Benson (bass-baritone) will be accompanied by Jennifer Musket.

2.30 - LH

Chamber Concert

The programme will include Schubert's 'Trout' Quintet.

## FRIDAY

11.00 - T

The Pursuit of Happiness

This film is part of the famous 'Civilisation' series devised and presented by Kenneth Clark and deals with the culture of the eighteenth century. The main emphasis is on the music of the time represented by examples of Bach, Haydn, Handel and Mozart, and Lord Clark relates this music to the best of the architecture of its day.

## FRIDAY (continued)

2.30 - DH

Second Orchestra Concert

The programme will include Sibelius's violin Concerto (Soloist Michael Bochmann).

After many years of trying out new works I am almost beyond wondering at the difficulties composers and publishers put in their own way. Precious rehearsal time is wasted, the standard of performance is lowered, and indeed sometimes works do not get performed at all, because of a combination of mistakes, misprints and sheer misapprehension as to how to write for an orchestra - not in the musical sense, but in the practical methods of putting music on to paper.

Some of the suggestions I am listing will strike most people as so obvious that it is perhaps necessary for me to say that I have experienced every item grouched about here - and some of them have cropped up in works by very well-known composers. To save space I am using a simple DO-and-DON'T lay-out, with additional comments where they may be necessary.

Starting with my own pet abomination - on which by now I feel so strongly that I will almost reject a work written this way on sight -

**DON'T WRITE SCORES AT CONCERT PITCH.** It has no advantages, and at least two very serious disadvantages.

The only time a concert pitch score could be useful would be if an inexperienced reader wanted to play the work on the piano. But playing things on the piano is not the function of a conductor. His first job, rehearsing a new work, are to set a tempo, to give the right number of beats in each bar (a matter in which he must be absolutely infallible), and to give correct leads to the players, who are of course sight-reading. Simultaneously with this his interpretative sense will be working. A properly written score with transposed parts for oboe and clarinet, an key signatures for horns and trumpets, etc., is a constant help in the instinctive recognition of instruments. Conducting from a concert pitch score is like driving in rush-hour traffic from which all red lights and brake lights have been removed - possible, but quite unnecessarily dangerous.

It is no use saying the conductor should rehearse the score before rehearsal. Quite often when one agrees to try out a new work the only score is passed to a copyist and only returns to the conductor, plus the parts, a quarter of an hour before the first rehearsal is due to start. Conductors, like orchestral musicians, have to be able to sight-read, and they should be provided with correctly written scores.

The other disadvantage of a concert pitch score is the waste of rehearsal time. Wrong notes need to be corrected. 'First clarinet, three bars after F, you should have B sharp - which clarinet are you on? - B first? - B second? - B third? To which the clarinettist may well reply that he has the bassoon in his hands.'

Finally, concert pitch scores are frankly amateurish. Don't write them.



2.30 - 03.00

2.00

5.00 - 06.00

11.00 - 12.00

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A HIGHWAY CODE FOR YOUNG COMPOSERS

by

Dr Ruth Gipps

(Reproduced from 'Composer' by kind permission of the Editor)

After many years of trying out new works I am almost beyond wondering at the difficulties composers and publishers put in their own way. Precious rehearsal time is wasted, the standard of performance is lowered, and indeed sometimes works do not get performed at all, because of a combination of mistakes, misprints and sheer misapprehension as to how to write for an orchestra - not in the musical sense, but in the practical methods of putting music on to paper.

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The other disadvantage of a concert pitch score is the waste of rehearsal time when wrong notes need to be corrected. 'First clarinet, three bars after B, your fourth note should be F sharp - which clarinet are you on? - B flat? - oh, then G sharp'. To which the clarinetist may well reply that he has the bar written in flats!

Finally, concert pitch scores are frankly amateurish. Don't write them.



**DON'T ECONOMISE ON PAPER.** Nobody can take any pleasure in conducting from a score needing a microscope. Remember that a conductor is moving about, not reading in an arm-chair. Also,

**DON'T PRODUCE A SCORE SO HUGE** that it capsizes any stand less stable than the lectern and necessitates wearing bifocals. The Elgar symphonies are about the biggest manageable size.

**DON'T PUT THE SCORE IN THE WRONG ORDER.** If you have omitted an instrument, don't add it at the bottom of the page - write the whole page out again.

**DON'T PREPARE BOOBY-TRAPS.** If there is a 7/8 over the page, mark it at the end of the page before. This sort of thing is so often omitted that one almost wonders if some composers are trying to trip conductors deliberately!

**DON'T WRITE REVERSED QUAVER RESTS AS CROTCHET RESTS.** It is an archaism that leads to dominoes, (eg 'Cockaigne').

**DON'T WRITE DOUBLE-SHARPS OR DOUBLE-FLATS FOR THE HARP.** If you don't know why not, don't write for the harp!

When writing harp parts always keep by you a chart indicating how the pedals are tuned at the moment. A similar practice is useful with timpani parts.

**DON'T PUT REHEARSAL LETTERS OR FIGURES AT 10-BAR OR 5-BAR INTERVALS.** This practice causes more wrong entries than any other. I know of only one work - a Haydn variation-form movement - which is in 10-bar phrases throughout!

Rehearsal letters should always be at recognisable musical points, and at the beginning of a bar-rythm. Nobody who has ever played wind or percussion parts would dream of using the 10-bar system, which is basically unmusical and inefficient.

To give an example of a correctly lettered movement:

2 16 32 28 14 42 || Meno Mosso  
4 (Oboe solo)

On showing this to a woodwind player, he not only identified the work but immediately sang 'what the double basses do at D'. All the letters are at musical clear points.

Here is the same piece of music barred in tens:

2 9 10 10 10 10 10 10 10 10 || Meno Mosso  
4 (Oboe solo)

H J K L M N 3 || Meno Mosso  
10 10 10 10 10 10 (Oboe solo)

-5-

Imagine keeping your place in that! (N.B. If you can't identify the work ask any experienced woodwind player.)

An example of a standard work made hideously difficult by this system is the Dohnanyi 'Variations on a Nursery Song'.

**DON'T USE ANYTHING LESS THAN A QUAVER AS A BASIC UNIT.** Musicians will sight-read 5/8, 7/8, 4/4, 3/8, 2/4 without turning a hair, but 5/16, 7/16, 2/4, 3/16, 2/8 soon becomes a tangled forest of notes and rests with too many tails. This type of music, changing time in every bar, needs to be impeccably clear.

**DON'T WRITE WITH BIRO,** not with green ink, nor with any other oddity. **USE BLACK INK** (Indian for preference) and make the heads of notes fatter than the tails.

**DON'T WRITE FOR BASS CLARINET IN A.** There is nowadays, to all intents and purposes, no such instrument.

**DON'T WRITE KEY SIGNATURES FOR HORNS AND TRUMPETS.** The players are used to transposing pretty well anything, but their habit is to play from parts without key signatures, a practice that has good historical reasons.

**DON'T WRITE HORNS 1 and 3 ON ONE LINE,** 2 and 4 on another. When horns play as pairs a better ensemble is obtained if each plays with the person next to him. The 1- and -3 system often leads to pairing alternate players quite pointlessly. It is also tiresome for the conductor.

'The orchestral player must be the first consideration'

'I also visited Boston to hear Monteux give a performance of my "Colour Symphony" with the Boston Symphony Orchestra. It was the first time I had heard a great American orchestra and I was astounded; I had never imagined such virtuosity to be possible. At his first rehearsal I learnt one useful practical lesson. Monteux had had to spend a considerable time over one particular passage in my score, and in the interval he pointed out how much easier I could have made it for the players if I had adopted a simpler notation. Ever since then I have avoided the temptation to make my music look intricate, and so, perhaps, more interesting to an armchair score reader: the orchestral player must be the first consideration.'

SIR ARTHUR BLISS, 'As I Remember' (Faber) page 78.

**DON'T DOUBLE HORNS 'FOR SAFETY'.** This practice was pretty horrible anyway in the days when horn-playing was unsafe; it is quite unnecessary in these days of high standards.

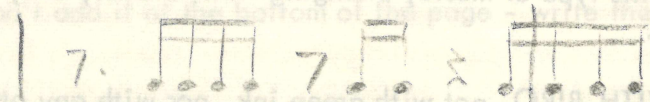
**DON'T MUTE THE BRASS EXCEPT FOR SPECIAL EFFECTS.** Nothing is so maddening for trombones, for instance, as to play muted, three in unison, where



one unmuted trombone would be more suitable. I have known players to go on strike when told to play muted (which is very tiring) quite pointlessly for about half of a symphony.

DON'T WRITE DOUBLE-STOPPING WHERE THE BOTTOM STRING IS NECESSARY FOR BOTH NOTES, or triple-stopping where the bottom two strings are necessary for all three notes. (Stravinsky please note!)

DON'T GROUP NOTES WRONGLY. Nobody likes to sight-read this sort of



which is not much of an exaggeration on some of the passages one meets!

DON'T USE DOTTED BAR-LINES. They are tiresome to read and always waste time when counting bars back from letters at rehearsal.

DO RULE YOUR BAR-LINES, group them correctly into woodwind, brass, etc.

DO LIST THE REQUIRED ORCHESTRA at the beginning of the score, including the number of percussion players; if pedal timpani are needed say so.

DO NAME THE PERCUSSION on each page where they are playing. The conductor may not remember during a first read-through that it was a triangle that played last, ten pages ago!

DO BE LEGIBLE. Increasingly composers are having to produce well-written scores because so many publishers will not print them.

PLEASE REMEMBER THAT IT IS IMPORTANT that the performers should enjoy your music. Grateful interesting parts lead to more musical performances. And after all, it is the opinions of musicians about your music that matter most.

#### Points for Copyists

MAKE YOUR HAND-WRITING as much like printed music as possible. This means extensive study of the lay-out and proportions of well-produced music. In particular, leger-lines should be spaced meticulously the same as the lines of the staff.

DON'T PRODUCE PAGE-TURNS for wind while they are playing, or for strings while they are divided.

DON'T PUT ELABORATE DIVISI PARTS ON ONE STAVE.

DON'T WRITE DOUBLE WIND PARTS unless you are prepared to produce one copy for each player.

DON'T WRITE EXCESSIVE CUES - and make sure that the phrase you use for a cue is audible to the player concerned, and that it doesn't come more than once. Transpose cues into the key of the part you are writing.

DON'T PUT A D.C. OR REPEAT WHERE IT NECESSITATES TURNING BACK.

DO WRITE PERCUSSION PARTS AS A SCORE, but supply a copy for each player.

DO KEEP A CHART OF THE NUMBER OF BARS between each rehearsal letter, and check as you go (and again at the end) that every part has that number of bars. Too often rehearsals are held up because of several bars missing in one part after another. We are all human, but a copyist should never produce a part with the wrong number of bars.

#### Congratulatory Note

We have used two sets of parts recently which at the first rehearsals were found to be 100% accurate. Other copyists please emulate! Like the four-minute mile, it has been proved that it can be done.



## WHICH EDITION?

by

Gordon Green

(Reproduced from the ISM 'Music Journal', by kind permission of the Editor)

The Editor of 'Music Journal' has asked me to write a short introductory article on editions of the pianoforte classics. Is such an article necessary? To many musicians it is not, for they are well aware of the value of some editions and of the dangers of others. To them I offer my apologies and the suggestion that they should read no further. But I am often surprised by the ignorance and indifference some students and teachers show when choosing editions for study, or for the formation of a library, and to them this article might be helpful.

It is important that music should be studied from reliable and authoritative editions - reliable not only in regard to notes but also to every detail of phrasing and dynamics. This means that the text should, when possible, be derived directly from the composer - either from his manuscript, or from a first or early edition which has been approved by the composer, or from a combination of the in fact that it should be an Urtext, or original text edition. In this text all obvious mistakes made by the composer (for composers are human; Beethoven for instance, so scrupulous when composing, was often careless when writing) should be eliminated, but where there is doubt as to the composer's intentions both the composer's text and the editor's possible emendation should be printed.

The use of urtext editions, however, requires knowledge, experience and a devinstinct in the user. Baroque and early classical composers' indications of tempo, dynamics, phrasing, etc., are often extremely sparse. Moreover a piano or a forte sign may mean anything from pp to mp or mf to ff respectively; an apparently sudden forte may be approached from a crescendo or it may be subito, and so on. Thus wisdom and imagination are necessary if the full implications of the text are to be realised. For the student and less-experienced teacher, therefore, an edition based strictly upon the composer's text but also giving additional indications from a reliable editor can be of great value. But in an edition of this kind it is important that those indications which are the composer's - and therefore compulsory - and those which are the editor's - and may be adopted at discretion - should be clearly differentiated.

Editions of this kind are rare - Schnabel's of the Beethoven Sonatas is one; but Schnabel's own suggestions, though always interesting because they come from a great artist, are sometimes fussy, pedantic and too detailed. The trouble with the majority of editions prevalent before the War, and still very widely used, is not only that they carry occasional textual errors, but also that their composers' markings are inextricably mingled with editorial amplifications. This is the case with the Associated Board edition of the Mozart Sonatas. Fortunately the Board realise this, and a new edition is in preparation which, supervised by Stanley Sadie and Denis Matthews, will doubtless be of a very high standard.

Many pre-War, and earlier, editors appeared to regard their own views as being of greater value than their composers'. Alfredo Casella, to mention one, certainly took his task of editing the Beethoven Sonatas very seriously, but he did not approve of the long repeat in the last movement of the 'Appassionata' Sonata; thus in his edition of this work the bracketed first-time bars are omitted, and anyone buying this edition is deprived of eight bars of music. The ethics of selling a Beethoven sonata with eight bars missing are surely comparable with those of the grocer who gives short weight.

If the teacher and student are to avoid the pitfalls implicit in these old editions they must learn to use purely urtext ones (for editions like Schnabel's, mentioned above, are few). This means that they must know something of the peculiarities of Baroque ornamentation and notation for rhythm; of the difference between Chopin's ornamentation and, for instance, Schumann's; they must be able to fill-in the often too sparse indications for performance; they must feel reasonably certain whether a forte in, perhaps, a Mozart sonata means a forte by romantic or modern standards or something more or something less - and so on. It is true that in many urtext editions some editorial help - in the form of introductions, prefaces, footnotes and the like - is provided, but this help is often quite inadequate. In the case of Henle's excellent urtext edition of 'Das Wohltemperierte Klavier', merely to quote, in a preface, nine of the thirteen examples from Bach's 'Explication' (the table of ornaments Bach wrote for his young son, Wilhelm Friedemann) is insufficient preparation for the execution of all the various ornaments as they arise in varying contexts: moreover for Bach's 'slide' which is found in the third fugue, no explanation is given. Again, in the same edition of the Partitas, merely to be told that, in the 'Tempo di Gavotta' from the Partita in E minor, the semiquaver following a dotted quaver in one hand should synchronise with the final triplet quaver in the other, evades the more ambiguous problem of this delightful but rhythmically rather puzzling piece.

Briefly, then, those who use urtext editions must bring experience (gained through both playing and listening) imagination and conscious knowledge to bear on their work. How is this conscious knowledge to be gained? While eschewing contemporary evidence such as the writings of Couperin or C P E Bach which are for the experts, and leaving for later study those books by modern scholars like 'Interpreting Mozart on the Keyboard' by Eva and Paul Badura-Skoda, I suggest that a beginning might be made by using the four volumes of 'Style and Interpretation' edited by Howard Ferguson and published by the Oxford University Press.

Each of these volumes is described as 'an Anthology of Keyboard Music', which means that problems can be faced in the context of a complete piece of music - more practical, surely, than learning in the somewhat abstract circumstances of textbook reading. Frequent references are made to textual sources and to editorial problems, and one is thus enabled to see how a scholarly and scrupulous editor works. Finally, and most important to our present purpose, the introductions and notes provide copious information about the special problems of Baroque music, phrasing, articulation, pedalling and so on - information which makes these volumes most valuable for reference.

Since the War reliable urtext editions are becoming more numerous, though there is still a vast number of piano works of which one edition is as good, or as bad, as



Here, finally, are notes about some editions which I personally use and recom

D Scarlatti Sonatas: Sixty Sonatas edited by Ralph Kirkpatrick in two volumes (Schirmer). Unfortunately the vast majority of Scarlatti's sonatas can be found only in the Longo edition (Ricordi), whose one virtue is that it is more or less complete. However, four sonatas, not included in Kirkpatrick, are in Volume of Howard Ferguson's 'Style and Interpretation' mentioned above, and six are in another excellent anthology edited by Howard Ferguson: 'Early Italian Music' Volume Two (OUP).

Mozart Sonatas and other works: Henle.

## Beethoven Sonatas and other pieces: Henle.

Beethoven Concertos: The best edition known to me is still the old Steingraber edition, edited by Franz Kullak and reprinted by Schirmer. A new edition of the concertos, edited by Claudio Arrau, will soon be published by Peters. Arrau is a virtuoso who combines great interpretative insight with a most scholarly approach to the score, and his edition should be eagerly awaited. The Beethoven Sonatas, edited by Arrau, will also appear (Peters).

Schubert other pieces: Henle.

Brahms: Henle.



## A NEW LOOK AT THE VIOLA - ITS OPPORTUNITIES AND PROSPECTS

by

Max Gilbert

The Cinderella image of the viola is a long time dying. It was for so long an accompanying instrument with the unadventurous parts allotted in Haydn's quartets and Handel's 'Messiah' - these were its subservient roles. Little notice has been taken of the emancipation of its repertoire and activities by the authorities responsible for directing students' careers. The opportunities now for a viola player of quality are simply enormous. The standard of performance of symphony orchestras in London is acknowledged to be the finest in Europe, while the orchestra of the Royal Opera House, Covent Garden is acclaimed by visiting foreign conductors (and our own) as being the finest in the world. All these orchestras are willing and anxious to accept into their ranks ex-students of the R.A.M. (OUP).

If only it were realised in our schools throughout the country that there is a crying need for viola players, that they would be welcomed with open arms and their co-operation sought by their very best colleagues amongst the violinists and cellists, they would then be encouraged to start learning the viola in their earlier years.

I was singularly fortunate in that my parents heard a broadcast by Lionel Tertis (when I was aged fourteen and had then been learning the violin for six years) urging them to persuade their children to learn the viola. This was obviously the luckiest moment in my life, and it is to this alone that I owe my career as a violist.

Having had this early start students would then, on seeking admission to the Academy, already have a much higher standard of technique on this instrument and be able to take advantage of the invaluable opportunities and enjoy the chamber music and orchestral activities immediately open to them. I urgently suggest that schools and local authorities make a new appraisal of the need for this early encouragement and, indeed, adopt a fresh approach to the viola!

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Schubert Sonatas: Henle or Vienna Urtext.

Schubert other pieces: Henle.

Chopin: Podarewski edition, published by the Fryderyk Chopin Institute, Warsaw.

Brahms: Henle.

## STUDENTS' ENGAGEMENTS OUTSIDE THE RAM

by

The Warden

Requests for students to give concerts to music clubs and to perform as soloists with music societies in many parts of the country continue to be received, and seem to be on the increase.

One of the most important engagements this year has been the appointment of Christopher Rowland's Quartet as resident quartet at the University of Sussex for three weeks each term. During their period of residence they hold workshop sessions for the music students in addition to giving public concerts. Elizabeth Edwards' Quartet (now known as the Burnell Quartet) have given several concerts, among which was one at Selwyn College, Cambridge and two at the Savile Club. In May the Quartet will be going to the Conservatoires in Amsterdam and Hamburg to give exchange concerts. This will be the first such concert that the RAM will have given in Hamburg. Another exchange concert has been arranged at the Conservatoire in Brussels for the end of March, and the students selected for this concert are Susan Lees, Tessa Uys, Robert Glenton and Graeme Humphrey.

Concert-giving outside the Academy is not, however, confined to small groups and individuals; the orchestras are also involved. By the time this appears in print the First Orchestra, under Maurice Handford, will have given (on Tuesday 9th March) a broadcast performance from the BBC's Maida Vale Studios. On Tuesday 2nd February the Chamber Orchestra under Neville Marriner gave a Lunch-Hour Concert for the City Music Society in Bishopsgate Hall, and is, once more, to give a series of concerts in Jersey in the latter part of March, which will conclude with a performance of Haydn's 'The Creation' with the Jersey Festival Choir which will be conducted by the Principal. In this performance the soloists will be Ingrid Murray, Stephen Adams and Neil Darby. The second Orchestra, under Maurice Miles, has given two outside concerts: at Haberdashers' Aske's in Elstree on 18th January and at the Guildhall, Cambridge on Friday 5th March.

Wind groups have been active. A quintet spent three days in Jersey in October giving concerts to primary schools, ending their tour with a public concert for the Jersey Music Society. More recently an octet played at the London School of Economics and also at the Royal College of Physicians, where a very distinguished audience were clearly greatly impressed by the high standard of performance.

For the second year running we were invited to nominate some of last year's Recital Diploma winners to undertake one of the regular lunch-hour concerts at the Fairfield Hall, Croydon. On both of these occasions the hall has been well filled with a most appreciative audience.

Brian Gregson with Michael Burbidge played at the Norwich Triennial Festival in October, and two concerts were given at Hull University, the first by Jonathan Williams and Graham Johnson and the second by Elizabeth Edwards and Graeme Humphrey. Another University engagement arranged is for Barbara Lowe,



Malveen Eckersall, Stephen Adams and Lindsay Benson to be the soloists in Schubert's Mass in A Flat at the University of North Wales, Bangor.

We have again been asked to be responsible for one of the concerts in the series in Peterborough Cathedral.

Some of the other music clubs and organisations where students have performed Camberley Music Society, Hampstead Garden Suburb Music Society, Harlow Association, Maidenhead Music Society, The Royal Musical Association, Royal Philharmonic Society, Luton Music Club, The Hull Bach Choir and the Uxbridge Choral Society.

A welcome invitation for next season has come from the South-Western Arts Association. This is for two groups of senior students to visit music clubs in Somerset, Devon and Cornwall. Each group will undertake a tour which will give concerts to five or six music clubs. This is the second occasion on which we have been asked to undertake such tours.

It is worth remembering that students who are offered and accept engagements those referred to in this account are not only representing the RAM but are also making a start on their professional life and that if their performance and conduct on these occasions is acceptable further engagements may well result.

## REMARKS AND REMINDERS

### Daytime Chamber Music Practising

Room 207 may be booked at the Hall Porters' desk for string chamber music practice when the room is not required for either harpsichord teaching or practice.

### Song Translations

A considerable number of word-for-word translations of German Lieder have been made by Lois Phillips in collaboration with Susannah Miller. A list of these songs is available in the General Office where further details may be obtained regarding issue of these translations to students.

### Room for Small Meetings

Room 209 has recently been redecorated and refurnished and is available to students for meetings of up to about twelve people and also as a rest room for those waiting to take part in concerts.

### Careers

Tutors are very willing to give advice to students regarding careers open to them, particularly in fields not already dealt with by the students' professors.

### Ansafone Service

As noted in the RAM Handbook, an Ansafone Service is available at the Academy (01-935-8135) for messages in connection with attendance at lessons, rehearsals, tutorials, etc.

### Performance of Works by Student Composers

The First Orchestra, Second Orchestra and Chamber Orchestra are all prepared to devote some rehearsal time to students' compositions. Students wishing to have their compositions rehearsed should submit them, in the first instance, to the Registrar with the approval of their professors. Opportunities are also available for the rehearsal of string quartets by composers. The Lindsay String Quartet will be visiting the Academy on the afternoon of 18th May and all day of 19th May to play through works by students, and further visits can be arranged if there is sufficient material of appropriate quality submitted.



## RECENT RECORD ACQUISITIONS

### ORCHESTRAL AND CHORAL

|                |                      |   |                             |
|----------------|----------------------|---|-----------------------------|
| Ligeti         | Concerto             | ) | Hessian Radio Orchestra     |
| Penderecki     | Sonata               | ) | Conductor: Gielen           |
| Webern         | 3 pieces             | ) | Cello: Palm                 |
| Zimmermann     | Sonata               | ) |                             |
| Lili Boulanger | Du fond de l'abime   | ) | Chorale Elisabeth Brasseur; |
|                | Psaumes 24, 129      | ) | Orch. de la Societe des     |
|                | Vieille priere       | ) | Concerts Lamoureux:         |
|                | Pie Jesu bouddhique) |   | Igor Markevitch             |

### INDIVIDUAL RECITALS

Claire Croiza A recital of French songs by  
Debussy, de Bréville, Duparc,  
de Severac, Faure, Honegger,  
Poulenc, Roussel

Michael Head Michael Head sings and plays  
his own music

Eva Turner Recital (Golden Voice Series)

### OPERA

Berlioz 'Les Troyens' (Davis)  
Vickers, Veasey, Lindholm,  
Glossop. Royal Opera House  
Covent Garden.

Debussy 'Pelleas et Melisande' (Boulez)  
Söderström, Shirley, McIntyre  
Royal Opera House Covent Garden

### CHAMBER MUSIC

Beethoven Violin and Cello Sonatas (Kempff,  
Menuhin and Fournier)

Hindemith Sonata (1939)

Schönberg Fantasy

Stravinsky Duo concertant

Webern Four pieces  
(Messiereur - violin; Kozderkova - piano)

Hindemith Sonata - Solo cello (Palm)

## MISCELLANEOUS

Tristram Cary

345

Narcissus

The first two in a new avant-garde  
series of score and record together:  
two electronic compositions. (345  
has an introductory talk by the composer).







